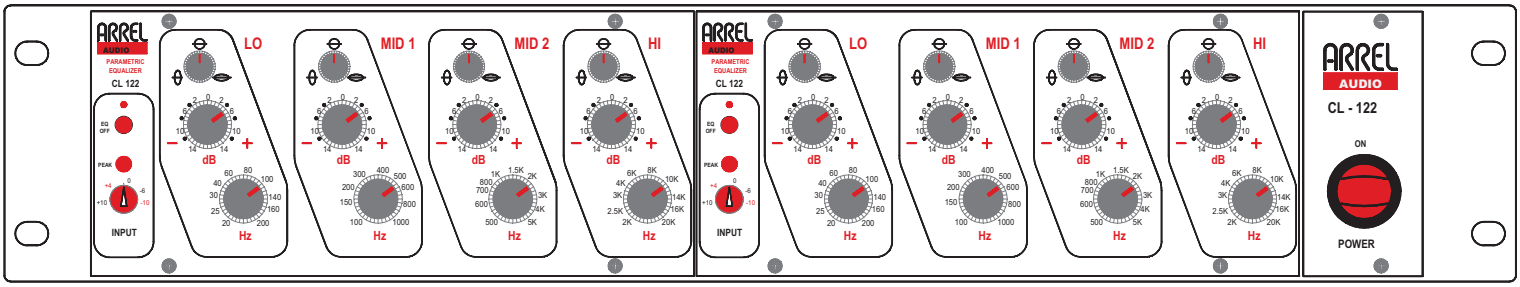
CLASSIC SERIES

REAL Innovation

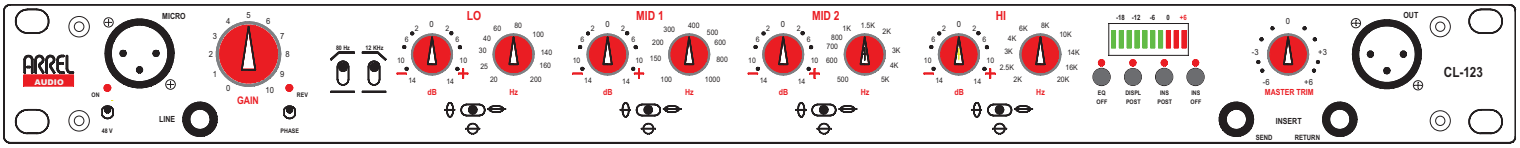
ARREL Audio CLASSIC SERIES, conceived for the professional user, combines high reliability, rugged design, audio quality, versatility and ease of use. The CLASSIC Series has been conceived mostly for small-medium recording studios and live audio where simple and intuitive front panels are important and where the control knobs must immediately respond to obtain a fast set-up of the audio signal. Moreover special components and topologies guarantees a very large dynamic range important in live situations. ARREL Audio systems are designed and hand-assembled in Italy with minimum cabling to obtain the best mechanical performances and the minum degradation of the audio signal. ARREL audio devices are designed utilizing mostly through-hole tecnhnology which provides better performances when compared to surface mount technology. Moreover, no custom electronic components are used in ARREL Audio units.

CL-122 Four Band Parametric Equalizer



The ARREL Audio CL-122 is an advanced 2-channel four bands equalizer developed to meet the demands of professional recording and mastering engineers. The CL-122 features 4 parametric bands. Special analog design techniques have been used for precise control of the sound structure down to the minimum details.
The CL-122 is based on Livio Agentini' s patented single-stage parallel filters. This innovative phase coherent EQ design offers the lowest distortion/noise specifications, not available on similar units on the market.
The CL-122 input section provides a continuous input level control in the ± 10 dB range. A peak level detector circuit indicates when the output level is -6 dB with respect to the saturation level. The equalizer can be excluded by a true-bypass button.
The filtering section has 4 bands, LO, MID1, MID2, HI. For each band three rotary knobs controls the central frequency, the gain and the Q.
The Emphasis/De-Emphasis rotative knob allows a very accurate control of the equalization in the range ± 14 dB. The Q is controlled by a potentiometer.
The CL-112 is a 2U rack module equipped with the power supply and two CL-122 equalizer modules. Each module is completely independent and can be inspected separately. Chassis of the Classic Series can be configured with different modules of the Classic Series (for example a unit composed by a mic-preamplifier and a single channel equalizer implement an advanced channel strip).
The CL-122 is an innovative and flexible equalizer, ready to take its place in any high profile recording, mastering broadcast and live activities.

CL-123 Channel Strip



The ARREL Audio CL-123 channel strip unit, is composed by a high quality mic-line preamplifier, a four band parametric equalizer, a level metering system and a flexible insert return. The preamplifier architecture is based on two high dynamic range gain stages to avoid any saturation and the best possible linearity. The CL-123 extended input dynamic range avoids the necessity of the input pad and the gain is controlled by a single large knob. The absence of the input pad means better sonic performances. The Line Input (unbalanced) is easily accessible from the front panel by a 1/4''' TRS jack. The insertion of the Line In jack disconnects the mic input.
The channel strip contains a special circuit that allows the connection of microphones even if the unit is turned on with the Phantom Power activated (in any case we do not recommend this practice in order to protect your microphones).
CL-123 also provides a four band fully parametric EQ with High-Cut/Low-Cut filters at fixed cut-off frequencies (80 Hz / 12 kHz) which can be activated by a switch. Each filter stage is completely excluded from the main circuit if not in use.
The emphasis/de-emphasis adjustment is based on a special circuit topology that guarantees a very linear and accurate control.
The flexibility of the CL-123 channel strip is increased by a level meter (mic-line out or equalizer out measurements) and an insert point (send and return electronically balanced) available both on the front panel and on the back panel. The insert point can be configured either as pre eq. or post eq. The insert jacks on the front panel deselect the outboard connected on the back panel. In this way the user can permanently connect the most used outboard to the insert/return connectors on the back panel and, when a new outboard is required, it can be connected by using the front panel connectors disconnecting automatically the back connected outboard. In this way additional outboards can be easily connected with no access on the back panel.
Differently from other channel strips, the CL-123 is dedicated (due to his absolute sonic level quality) to high professional vocal record-ings, classical instruments, high dynamic range instruments such as drums and percussions.

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CLASSIC SERIES

CL-125/2 Dual Mic-Line Preamplifier
CL-125/4 Quad Mic-Line Preamplifier

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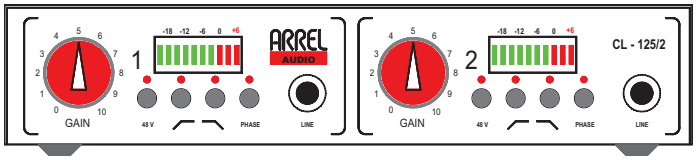
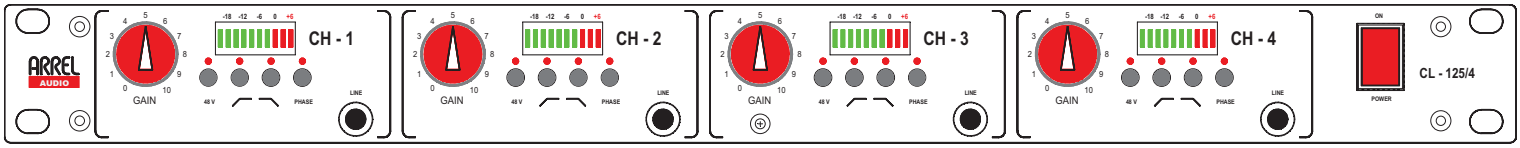
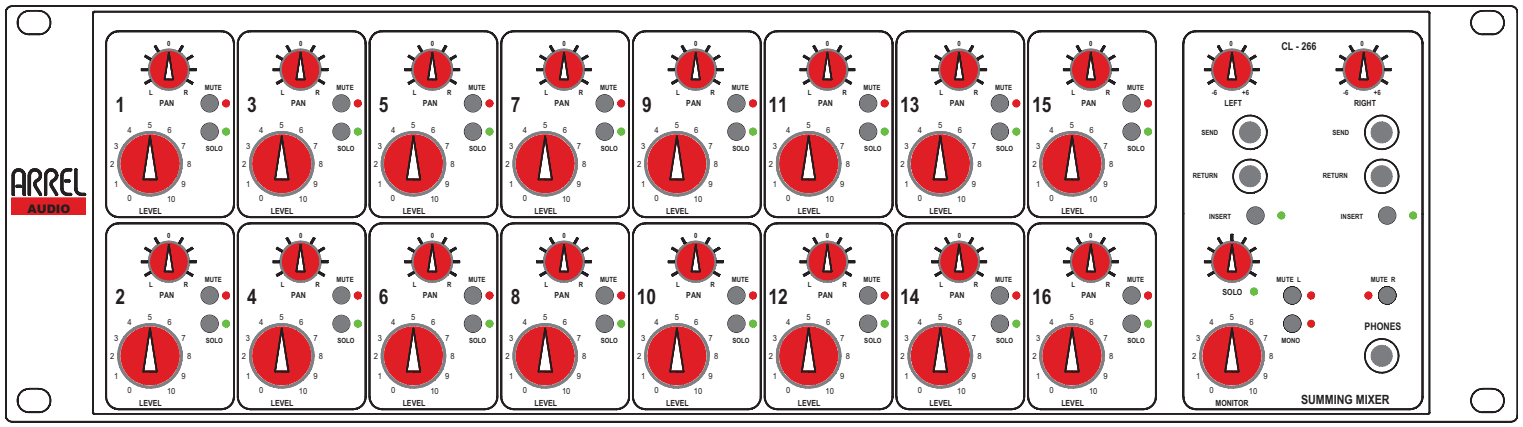




The ARREL Audio CL-125/2 CL-125/4 dual and quand mic-line preamplifier architecturese is based on two high dynamic range gain stages to avoid saturation. Even if the input stage of the CL-125/2 could accept input signals up to +20 dBu, a special protection circuit limits the input level at +12 dBu in order to prevent any damage. The CL-125/2 extended input dynamic range avoids the necessity of the input pad and the gain is controlled by a single large knob. The absence of the input pad means better sonic performances. In fact being it an attenuator it introduces degradation in sound quality and the signal to noise ratio.
The CL-125/2 contains a special circuit that allows the connection of microphones even if the unit is turned on with the Phantom Power activated (in any case we do not recommend this practice in order to protect your microphones).
The Line Input (unbalanced) is easily accessible from the front panel by a 1/4"' TRS jack. The insertion of the Line In jack disconnects the mic input. CL-125/2 also provides High-Cut/Low-Cut filters (cut-off frequencies 12kHz and 80Hz) which can be activated by a switch.
The CL-125/2 is dedicated (due to his absolute sonic level quality) to high professional vocal recordings, classical instruments, high dynamic range instruments such as drums and percussions. The CL-125/2 is contained in a half rack metal box.

CL-266 16 Channel Summing Mixer



The ARREL Audio CL-266 is a 16-channel summing mixer conceived from the demands of the digital recording technology. When used as a summing mixer, the CL-266 offers a series of distinctive features not available in any other comparable unit on the market. The signal level is controlled by a potentiometer over a 300° angle range (14 dB range , -12dB to +2dB) that permits a very easy set up of the gain. In this way, an easy and precise level recall can be obtained even without the use of stepped gain controls.
Each channel can be accessed by two different input connectors (DB25 and XLR) allowing hassle-free connections to professional DAW via a standard 8 channel multicore cable (DB25 to DB25) as well as single-channel external input device insertion via an XLR cable.
Following the summing stage is an insert point for connecting external units such as equalizers and compressors that can be by-passed by pressing the insert button on the front panel. The insert is electronically balanced (send and return) and can be accessed either from the DB25 and the XLR rear connectors and via front panel jacks. This feature is particularly useful when a main external unit (connected via the rear panel) needs to be momentarily replaced by another device.
The use of the send/return front panel jacks automatically disables the device connected on the back panel insert connectors. The send signal on the front panel jacks is always available allowing the set-up of the levels for the outboard connected by the front panel jacks. The connection of the return cable will exclude the main outboard connected to the DB25 connector on the back panel. Master levels are set with two separate (L/R ±6dB) potentiometers. Due to the fact that Solo and Master levels can be significantly different, the monitor section has two separate and independent controls: a main master level control and a secondary solo level control (a led indicates that solo is activated). The solo mode remains active even when the channel is muted. (signal is taken after the pan control, allowing an exact stereo image positioning). Used in conjunction with mic preamplifiers, the CL-266 is the ideal mixer for engineers working in studios not equipped with a classic analog console who do not want to use digital mixers. For this reason, a different CL-266 version characterized by a level control range of -20dB/+6dB is also available.
CL-266 is dedicated (due to his absolute sonic level quality) to high professional vocal recordings, classical instruments, high dynamic range instruments such as drums and percussions.

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